

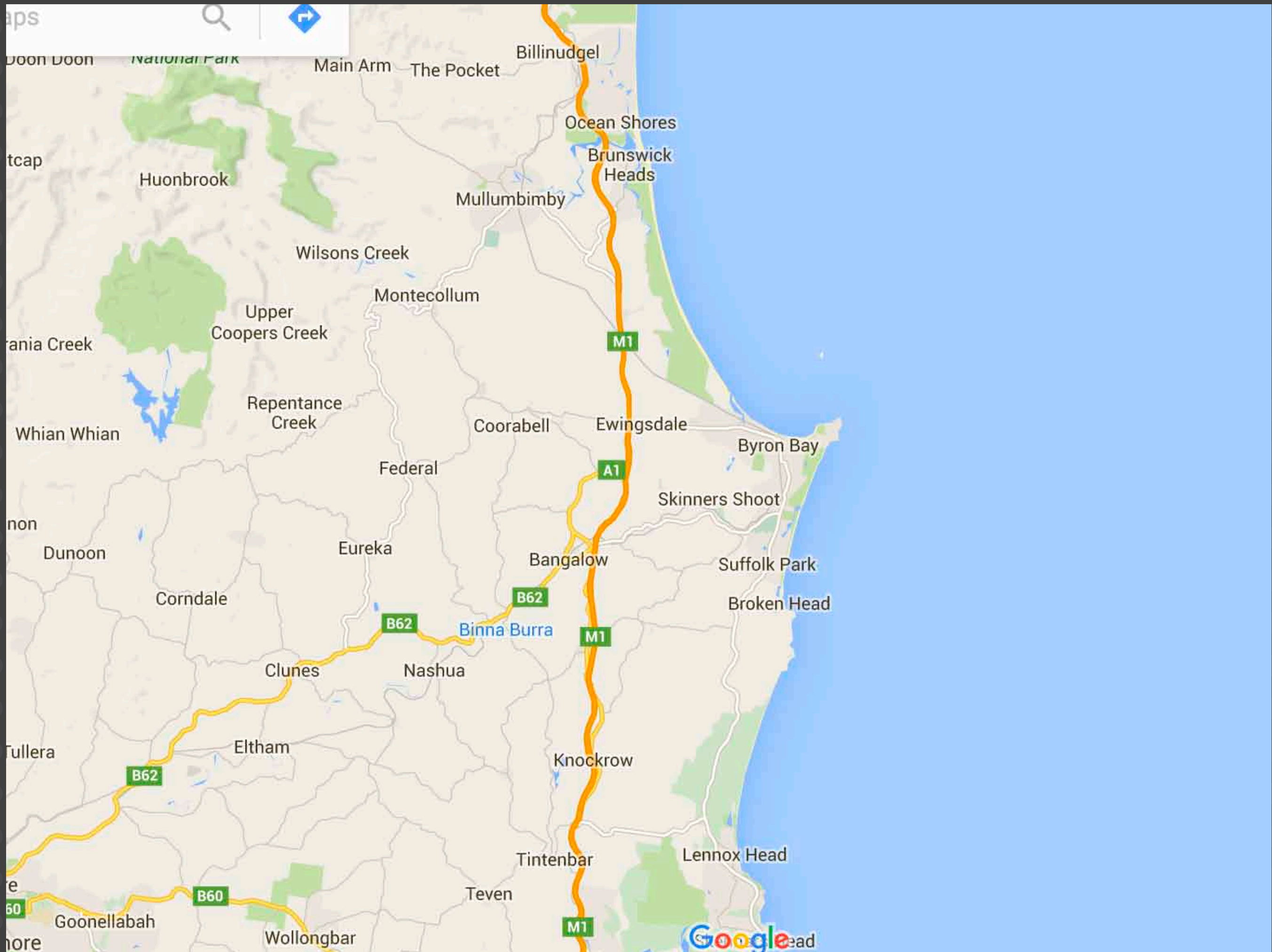
Doing Stuff

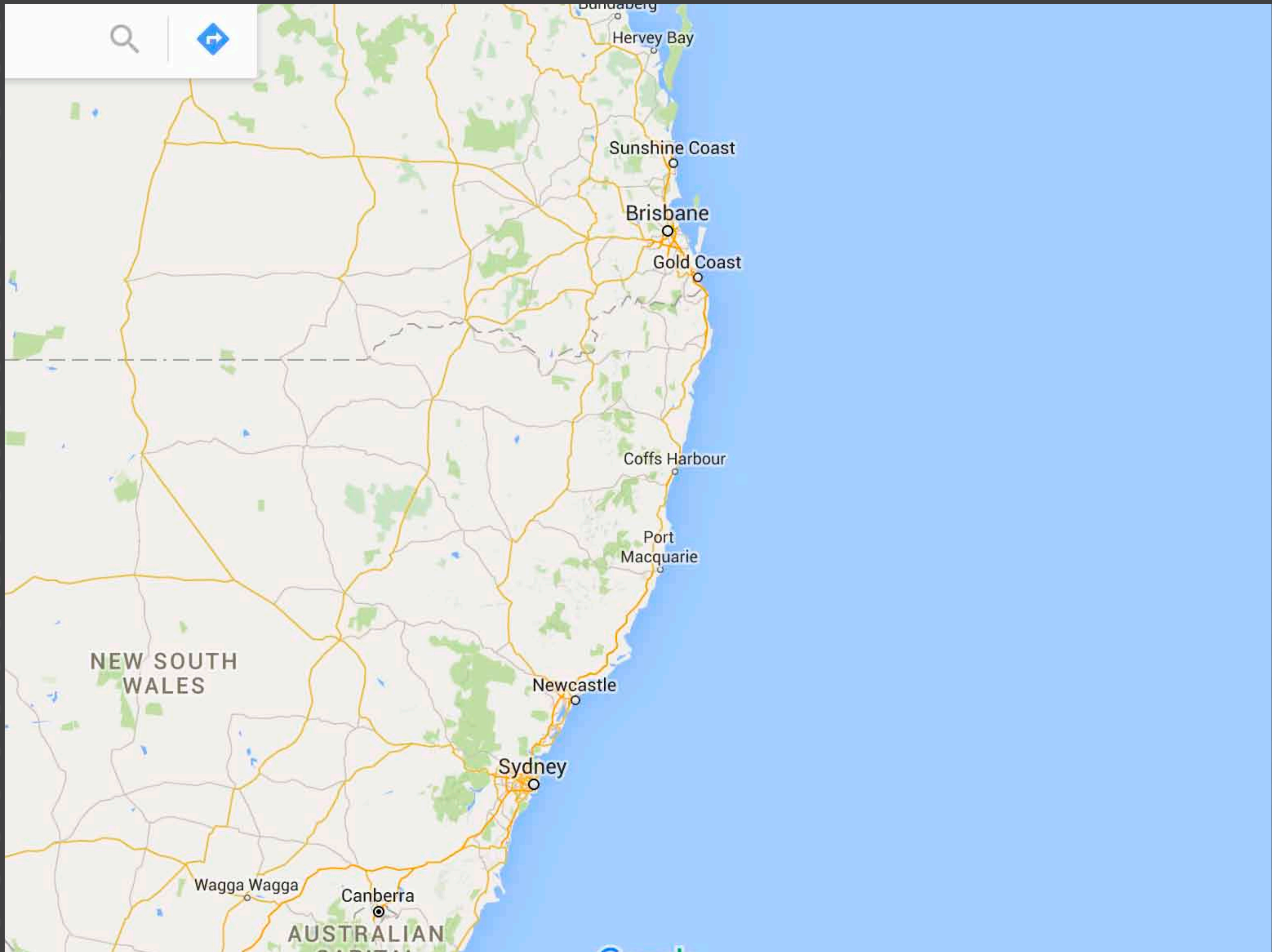
Jeremy Goffin and
Sinclair Ashman

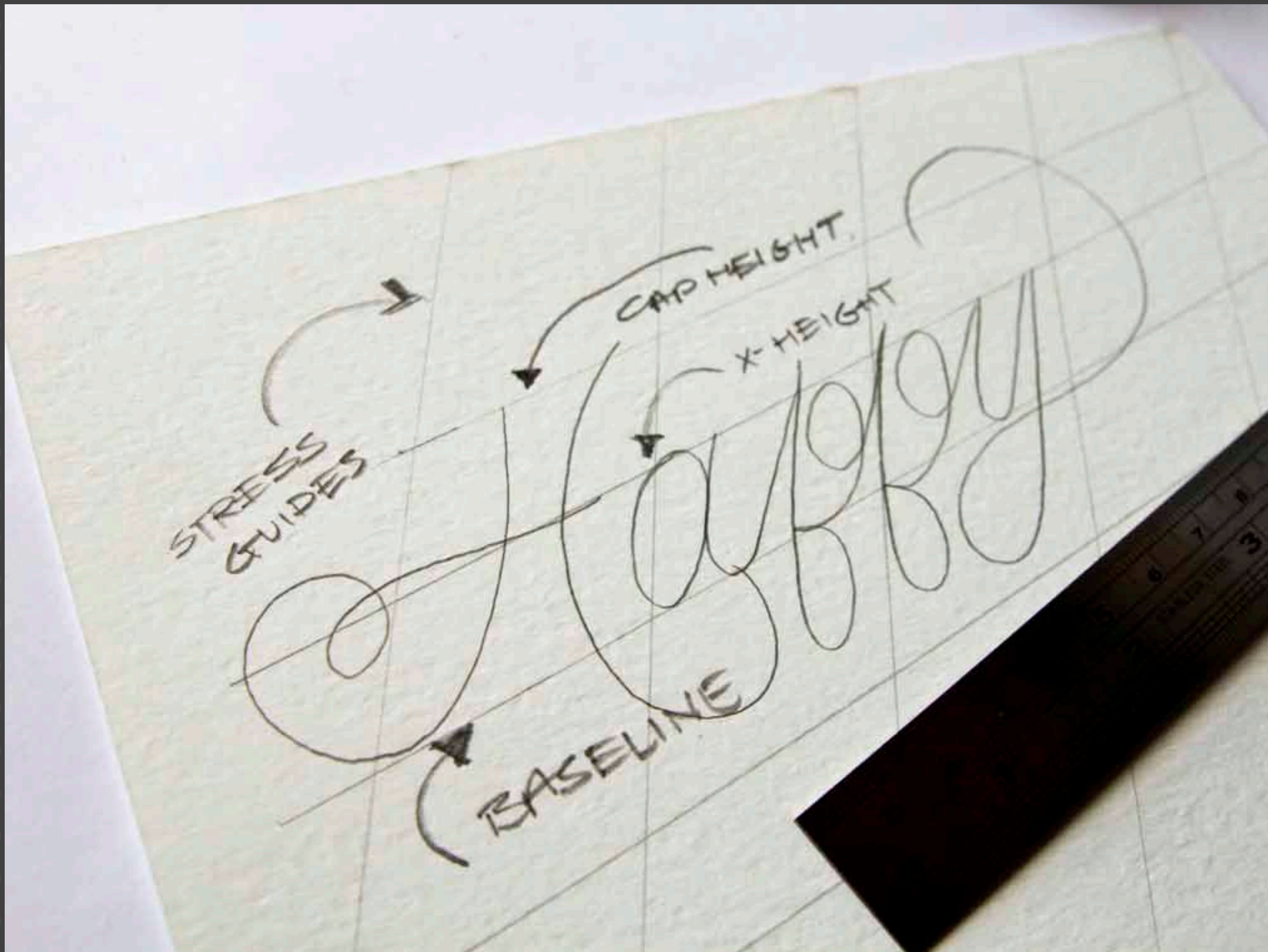
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how

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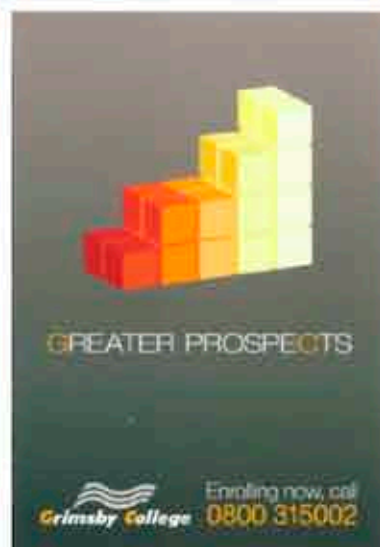
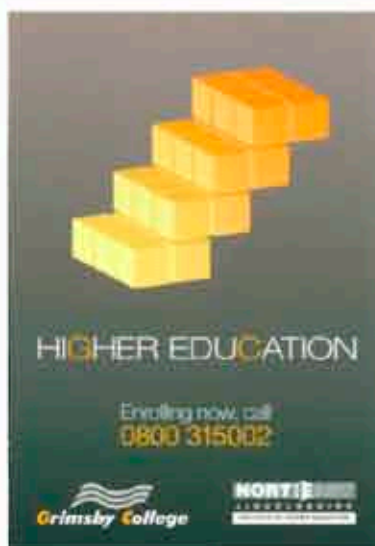


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The Old Air Force
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Locality
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* GC 6 Sheets

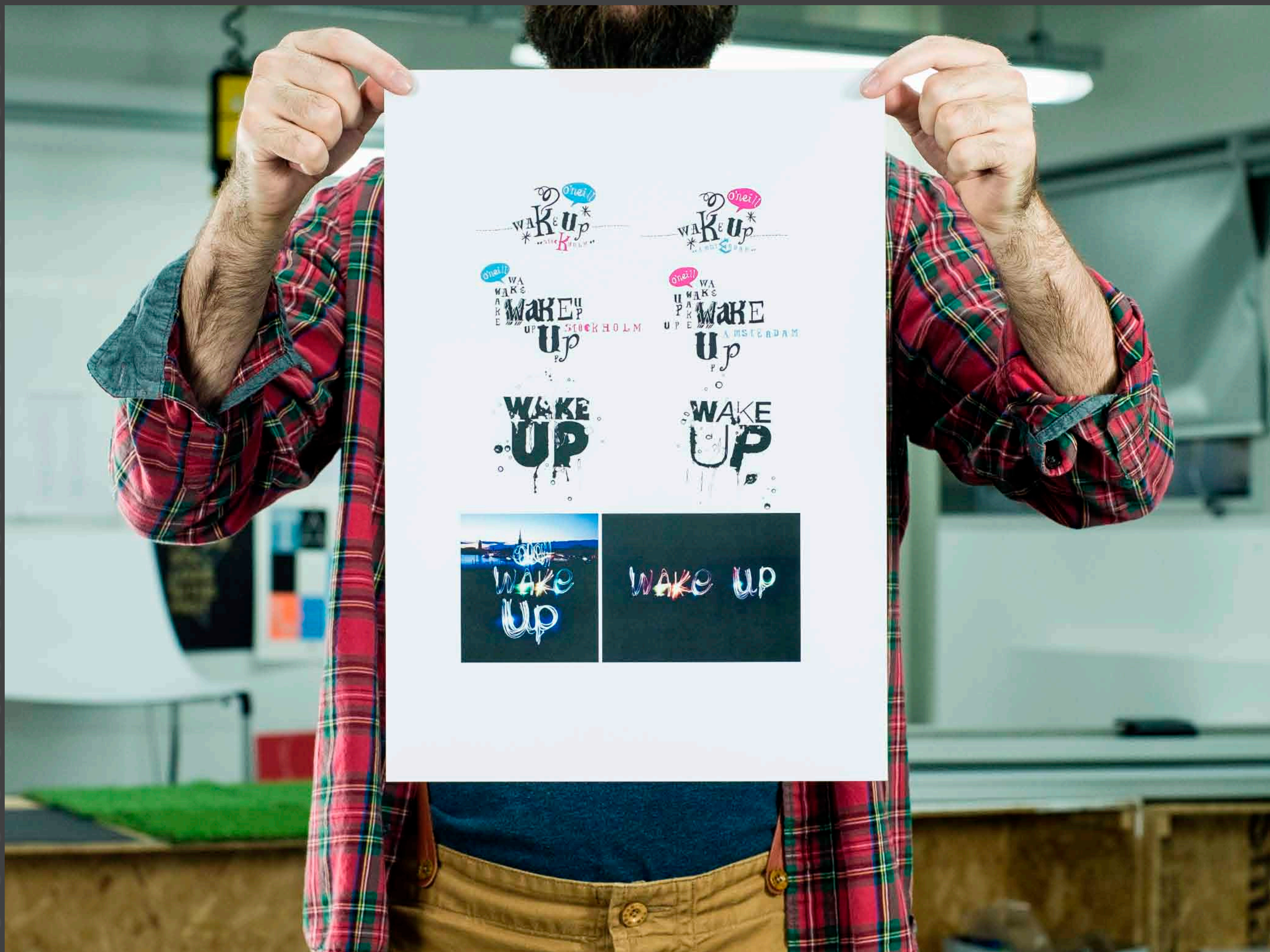


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Roles & Clients



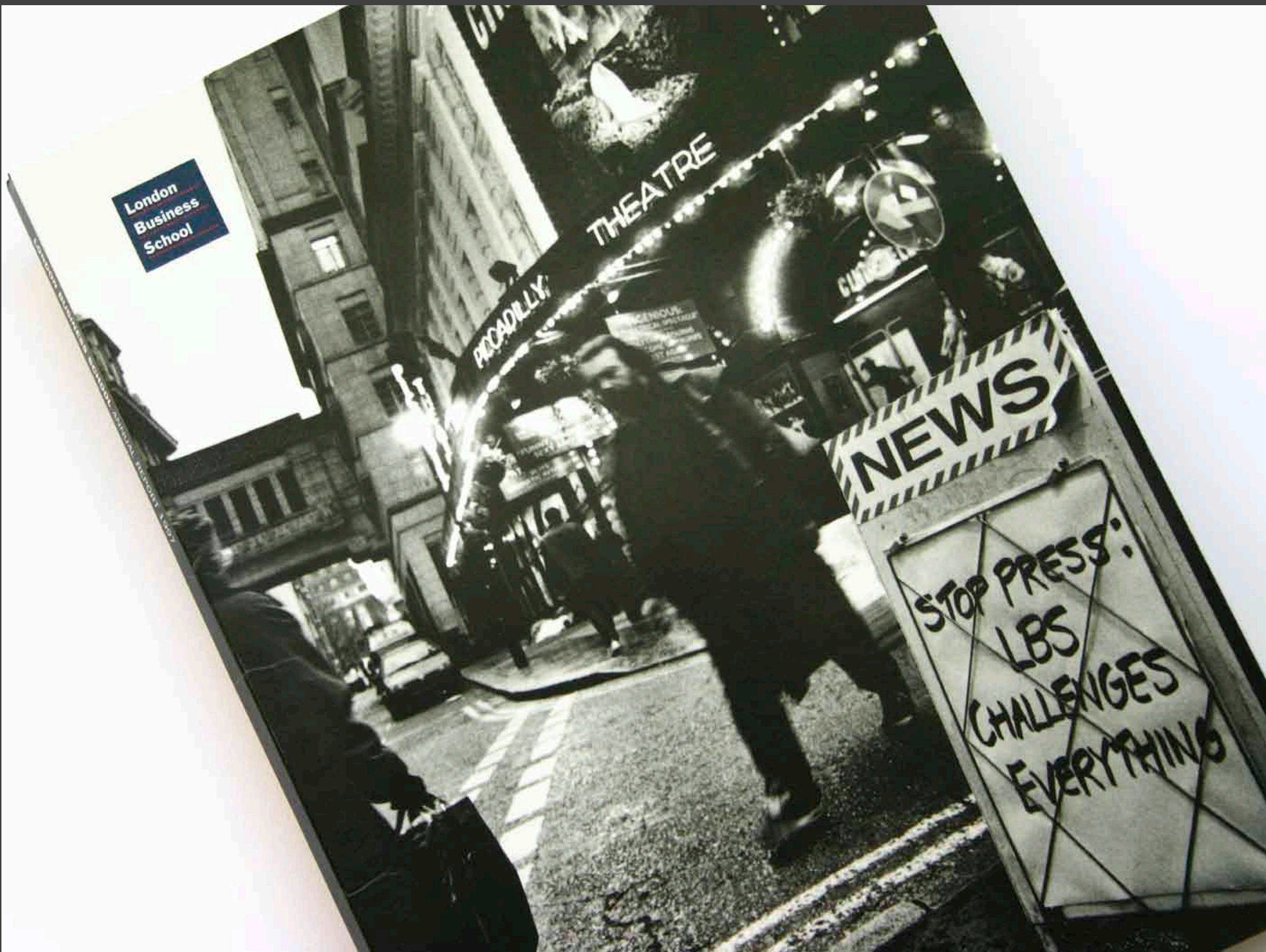


Roles & Clients





From Designer Avis, Bentley, BT, Diageo, Euronext, London Business School, Man Booker Prize, Rolls-Royce, Severn Trent, Shell, Standard Chartered, Tesco **to Creative Director.**



Roles & Clients

RETHINKING BUSINESS UNLIKE CAPITAL, KNOWLEDGE CANNOT BE CONTROLLED FROM THE TOP.

RETI
TEAC

few areas of human existence are untouched by commerce and finance. London Business School questions and influences this great force for change. It is a key participant in a global debate.

The questions it seeks to answer cut across countries and continents: Is human leadership born to be organized? How do markets function? How does marketing succeed? How does advertising work? Will the Euro fail? Are leaders born? Or entrepreneurs taught? Can financial risk be managed? Will carbon taxes be effective? Will the new media flop? Do investors work? How do global companies innovate? Why do companies fail? Does corporate strategy work? Why is it so hard to limit and mis-spice appetite at the School's business school? It poses to ask and strive to answer.

Do teachers...? How do...? Does corporate strategy work? Why do companies fail? Does corporate strategy to the School's... There is no limit and no specific agenda to the School's questioning, nor should there be. It serves to ask and stress to answer. It is relevant. This attitude informs its teaching and gives its free bumping a special buzz – that of intellectual mischief. London Business School challenges conventional thinking on business strategy – and it is willing to be controversial.

After years of restructuring, many firms now lay claim to be flexible, innovative and interested in the welfare of their employees. Professor Lynda Gratton calculates this rhetoric as deluded. Her recent research reveals a very different reality. Despite the opportunities offered by restructuring, many businesses remain old-fashioned, inflexible and unconcerned about their workforce. Gratton says: "Far too few companies are able to understand the human factor in their business. Yet this is vital for their future performance."

Current corporate strategy in America and Europe emphasises "refocusing". This means concentrating on one business area and divesting others. For example, many pharmaceutical companies have floated or sold their chemical subsidiaries.

Professor Costa's Markides questions this trend. He insists that "unfocused" conglomerates are not dead and points out that many highly successful companies such as GE and Disney are diversified. He says: "I think there is nothing inherently wrong with diversification. Most companies simply miss it after acquisition and have to retrench. They have to diversify better."

London Business School: Rethinking Business?

RETHINKING THE SCHOOL'S RELATIONSHIP WITH BUSINESS FACULTY ARE NOT JUST TALKING AT PEOPLE BUT LEARNING FROM THEM AND LEARNING WITH THEM.

London Business School depends on a profound and creative partnership with business. Sponsorship of research, funding of posts and participation in programmes – and much more besides – are vital to its existence.

To build on this crucial partnership, the School must continually innovate and question. It must enable business to rethink and renew itself, to meet the challenge of swiftly changing markets. It must help business succeed.

Even executives of multinationals are challenged by the speed of global change. Their need for innovative business thought, for new ways of approaching new problems, seems greater than ever.

For three decades, London Business School has been teaching executives. During this time, it has not stopped changing its methods, devising new ways of helping business people achieve their goals and ambitions.

Gay Haskins, Dean of Executive Education, says: "We think that to be an effective manager you have to look beyond your own culture and your own experience. This is one reason why we are employing a far greater range of teaching methods than ever before."

Challenging received wisdom, making managers rethink their business, is a key feature of the Senior Executive programme. As Joe Mutizwa, a participant on the programme, remarked: "What you know can actually stand in the way that you manage the future."

A wide range of participative approaches is used to question executives' preconceptions. Music and theatre, for example, are used to encourage different ways of thinking and seeing.

"We have to change all the time, we have to be constantly exploring new ways of being excellent, new ways of improving our courses," says Gay Haskins.

Of course, the School's work has to be grounded in business life. Faculty members work widely as consultants across industry to sustain their knowledge and experience. Professor Tom Robertson says: "Working in and for industry is quite simply essential. Without this our research would falter and our teaching suffer."



RETHINKING ENTREPRENEURSHIP AND THE RETURN TO BUSINESS

In an era of swift technical change, the entrepreneur makes a key contribution to wealth creation. Entrepreneurs are emerging thanks to a generation of innovative leaders, and being an entrepreneur is never easy.

London Business School has long been committed to training would-be entrepreneurs and to learning from the trials and triumphs of the successful.

Professor Paul Geroski says: "I believe you can teach anything and our courses provide vital insights into entrepreneurship."

The School is continually rethinking this commitment. In 1997 it broke new ground by starting to back its own graduates' start-up ventures.

"We are trying to invest in our own product," says John Bates, director of the Foundation for Entrepreneurial Management. "We want to invest in the quality and energy of our own graduates."

Few students of London Business School found their own company within the first five years of graduation. Yet many do so in the next decade, Bates says. "We're trying to pull that forward and improve the quality of that process."

To this end, a series of practical initiatives are being launched. In 1998, a fully serviced accommodation and support unit for new ventures, called the Foundation Business incubator, is being created near the School. The funding for the Foundation, a new £2.5 million seed corn fund, backed by ten leading City institutions, will be completed. A network of advisers is being set up, based on School faculty and outside experts such as venture capitalists, bankers, professional advisers and successful entrepreneurs. A series of events and initiatives such as business awards and courses are being organised to generate enthusiasm and improve performance of the new companies.

"My job is to create links between students, faculty, bankers and advisers. This means matching great young talent, with great ideas and great support," says Bates.

The venture capital fund will be used in a way that for banks would contemplate. Bates says: "We are going for pre-seed corn stuff. We are backing the people, not it is not a great risk. We know the people, they have participated in the relevant courses, we have worked with them for two years."

The money will, of course, be carefully targeted. But at least one venture has already been launched in 1997. And Bates is clearly ambitious. He says: "In Europe we tend to think too small. We want people to think big. We want to support dynamic, fast growing businesses."





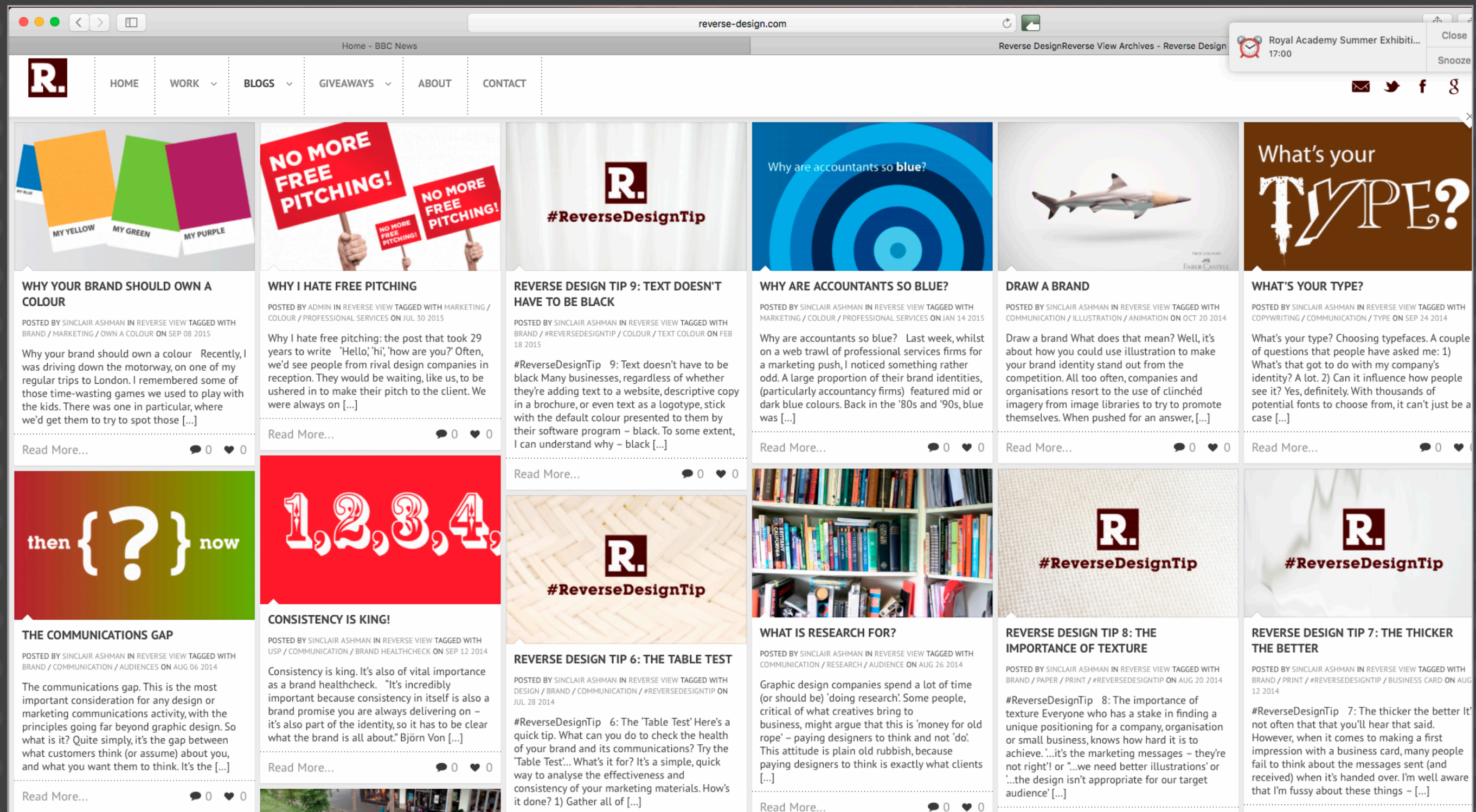












Roles & Clients

Doing
Stuff

Have you
done it yet?

Doing
Stuff:
Jeremy
Goffin

Doing Stuff: Jeremy



Doing Stuff: Jeremy



P A L M S

A VISUAL STUDY OF

Jeremy has a passion for visual research
outside the gallery walls, the dissemination of
the visual using words, music & art books.

He is an on-going visual study of the media
screen and digital print arts, combined
together within the same reputation.

Working in a series of experimental concepts,
I explore the aesthetic qualities of the visual
elements and create images using a full range
of tools including pen, paper and ink.

I am based in England and currently working
on long-term, self-initiated projects, as well
as commissions for international clients.

I have collaborated with various media artists to
produce print, gallery and live-based projects,
works such as well as in the city.

My work has been published in a wide variety
of platforms, and I currently lecture at the
University of London School of Art & Design.

PALMS

VISUAL STUDY OF



Armchair Hero is a practice-led visual research outlet focusing within the deconstruction of the board riding sports, music & arts culture.

Palms, is an on going visual study of mix media screen and digital print work combined together within the xerox reproduction.

Working on a series of experimental concepts, I explore the aesthetic qualities of the visual elements and create images using a full range of tools including pre-digitalisation methods.

I am based in England and currently working on long-term, self-initiated projects, as well as commissions for international clients.

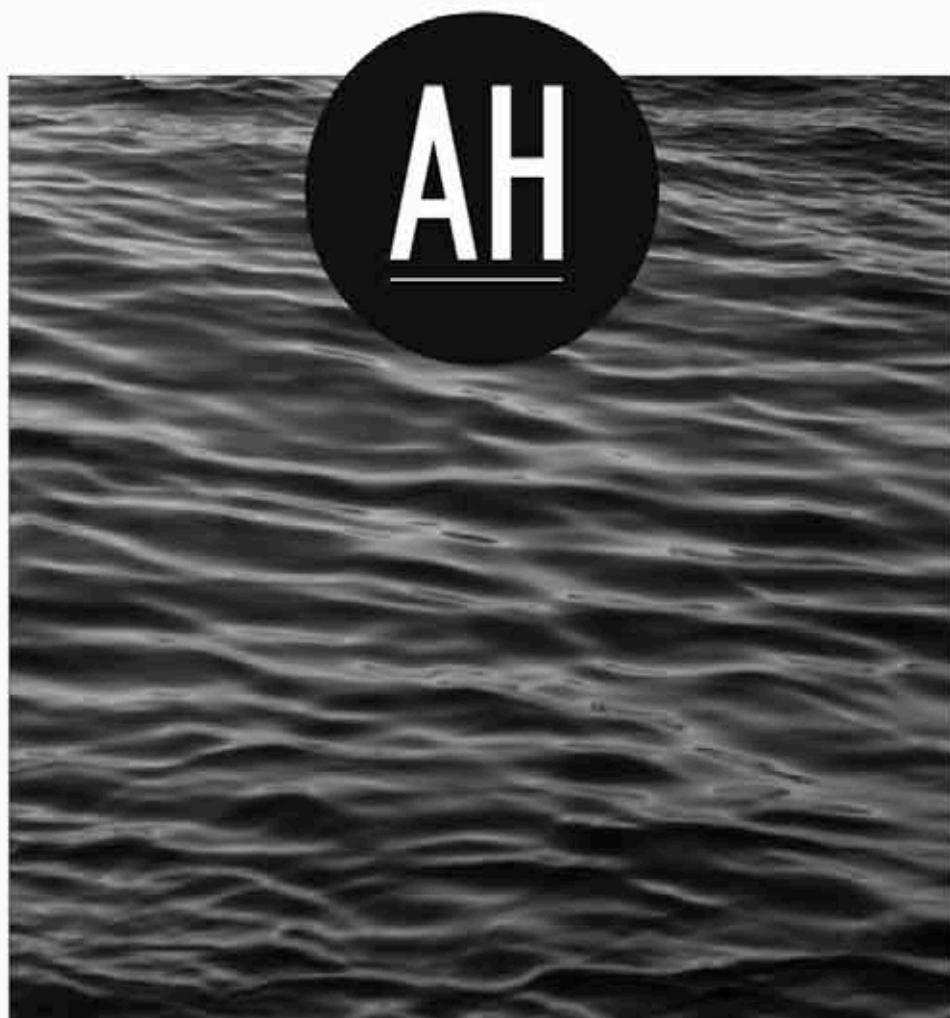
I have collaborated with mix media artists to produce print / gallery and film based projects world wide as well as in the UK.

My work has been published on a wide variety of platforms, and I currently lecture at the University of Lincoln School of Art & Design.

Thank you for reading.
Jeremy Goffin
www.armchairhero.com/palms

WATER RUBBER DARKROOM

VISUAL STUDY OF



Armchair Hero is a practice-led visual research outlet focusing within the deconstruction of the board riding sports, music & arts culture.

The zines are a going visual study of mix media screen and digital print work combined together within the xerox reproduction.

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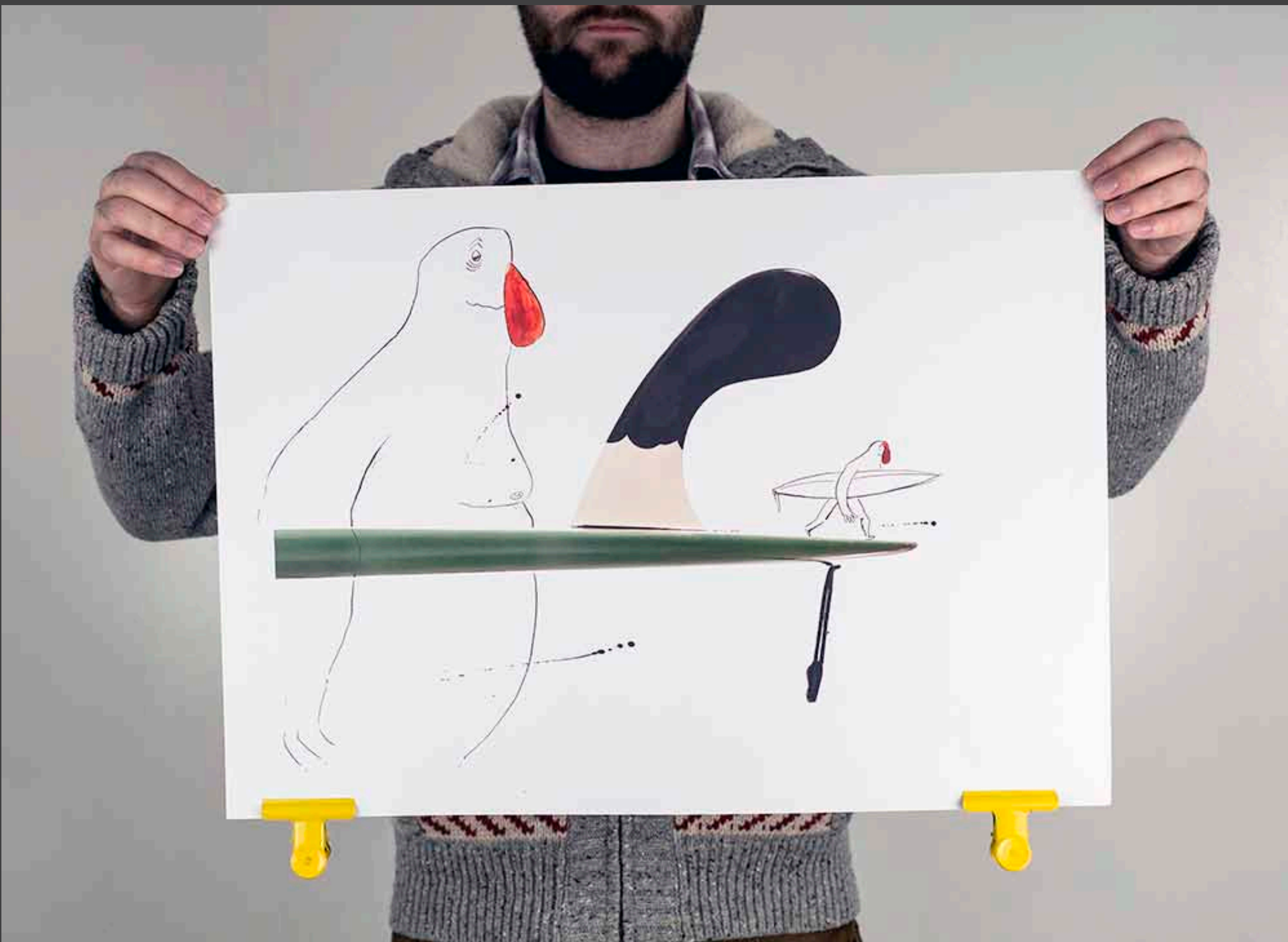


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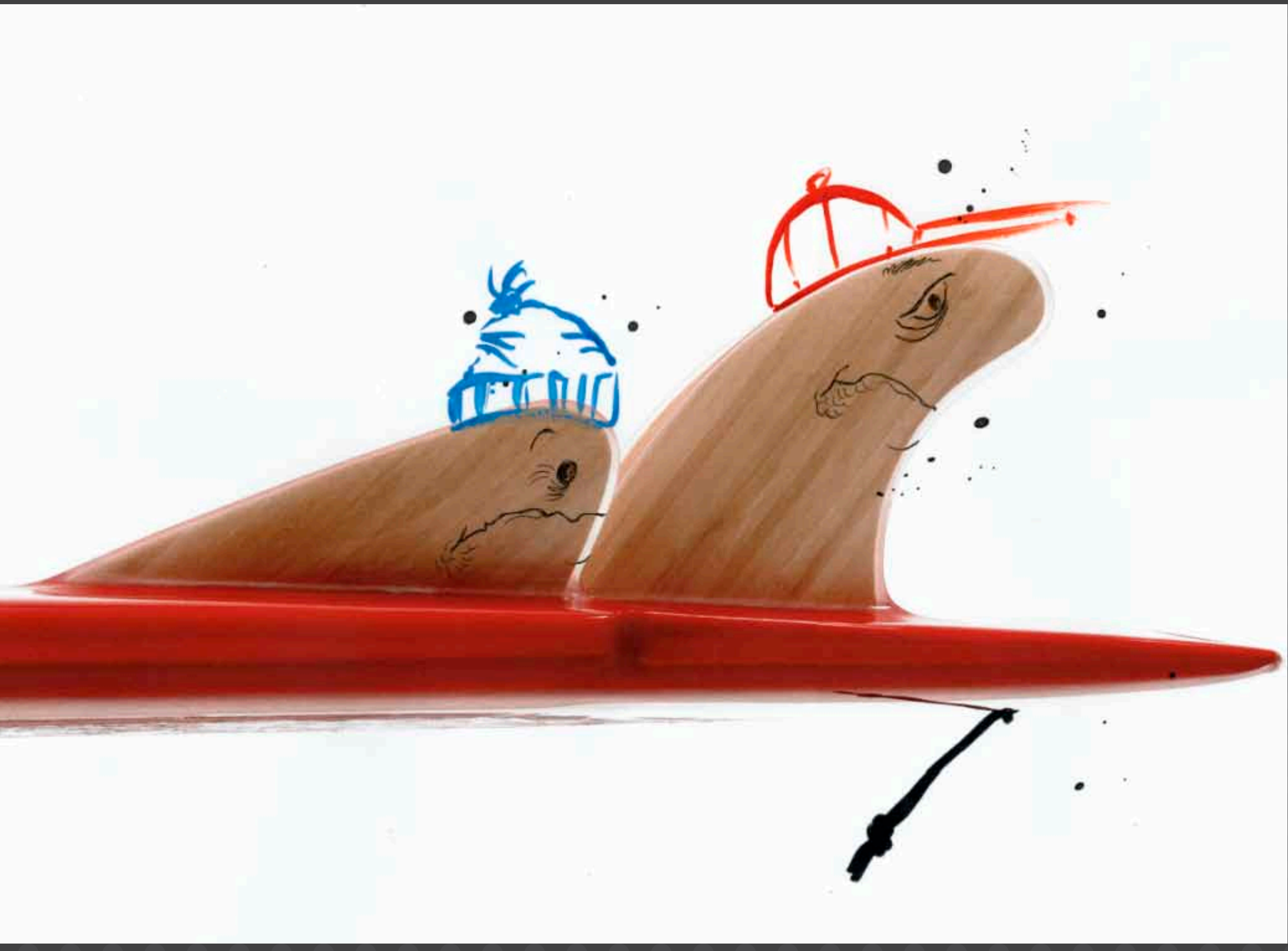
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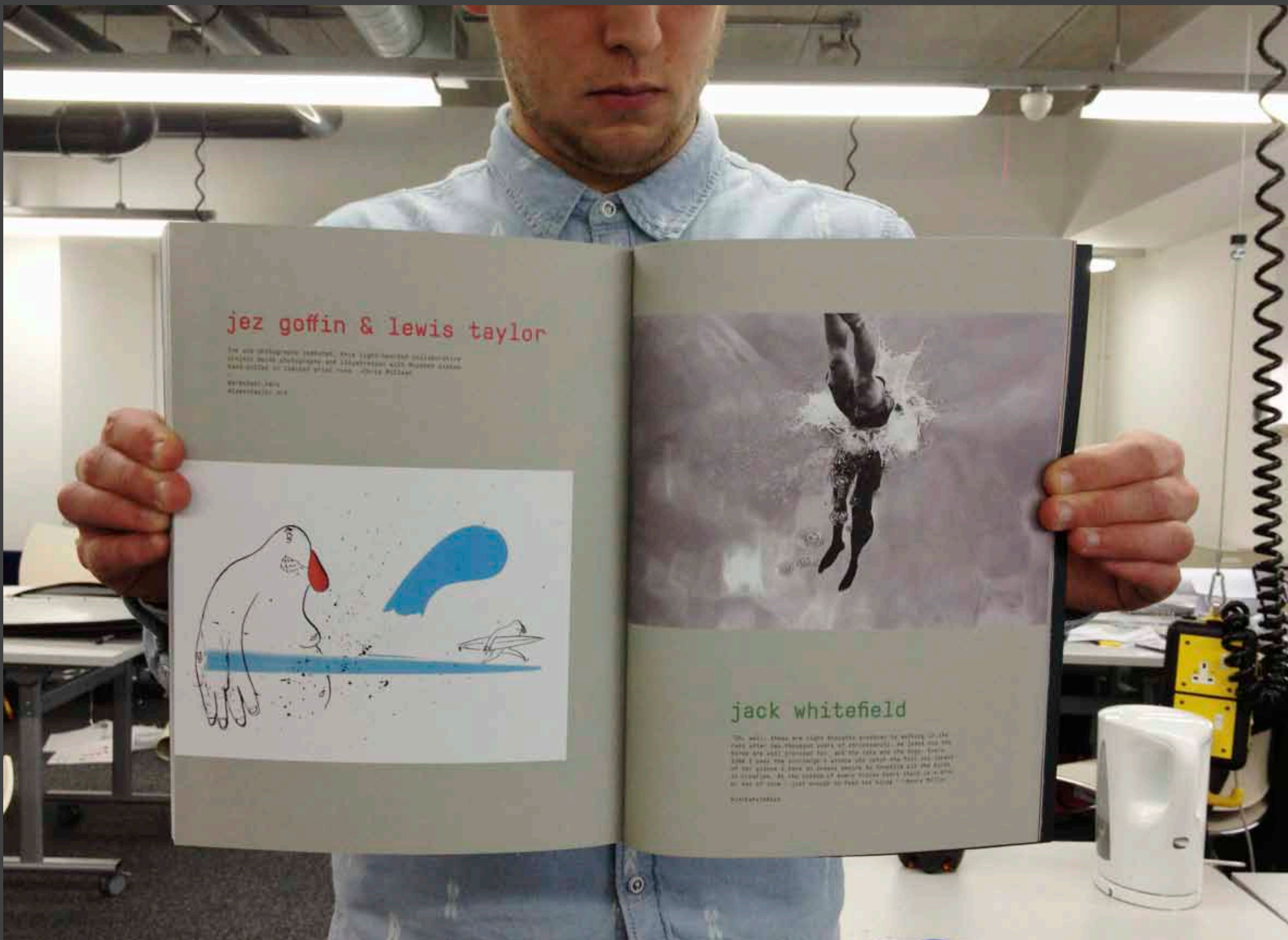
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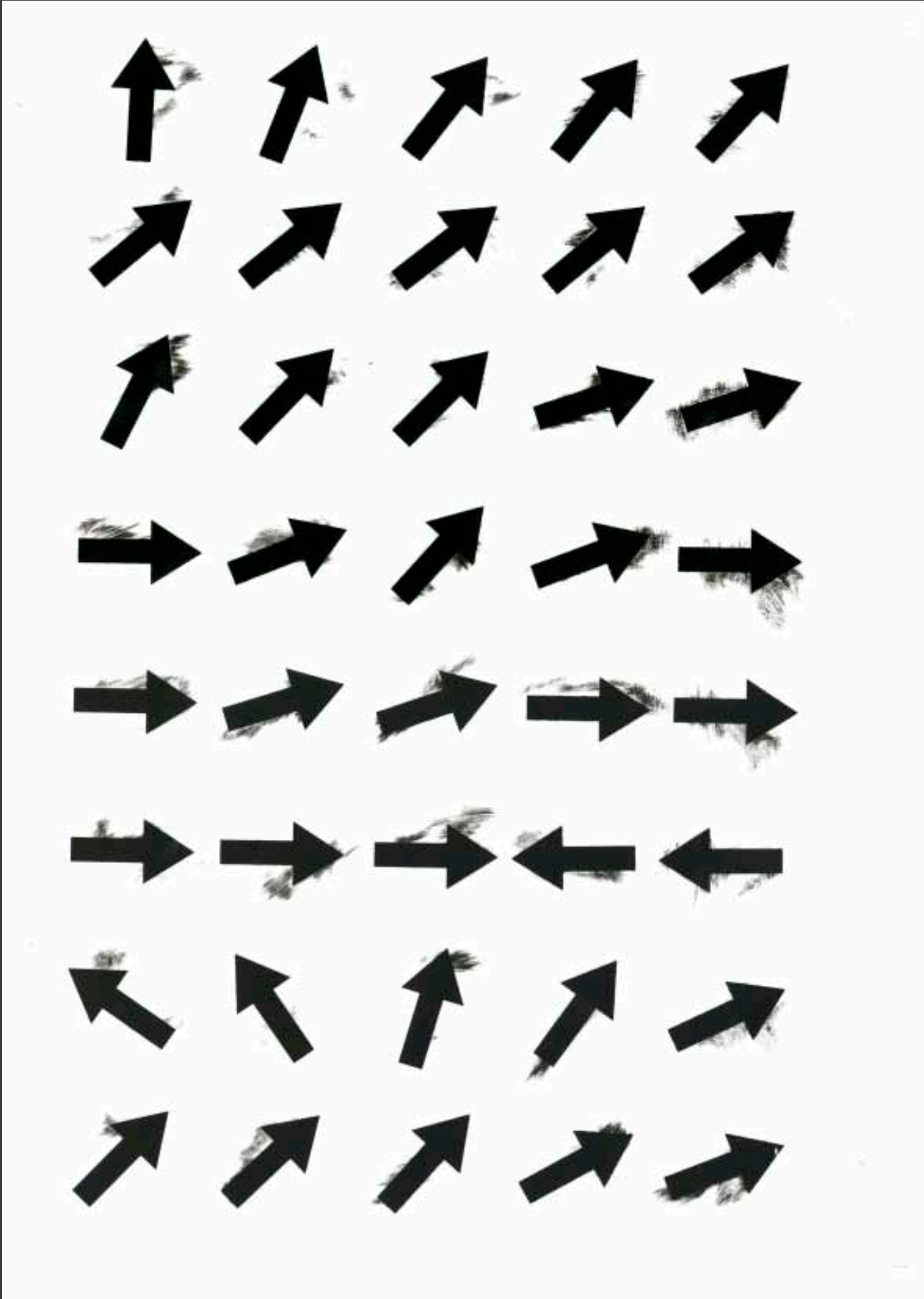


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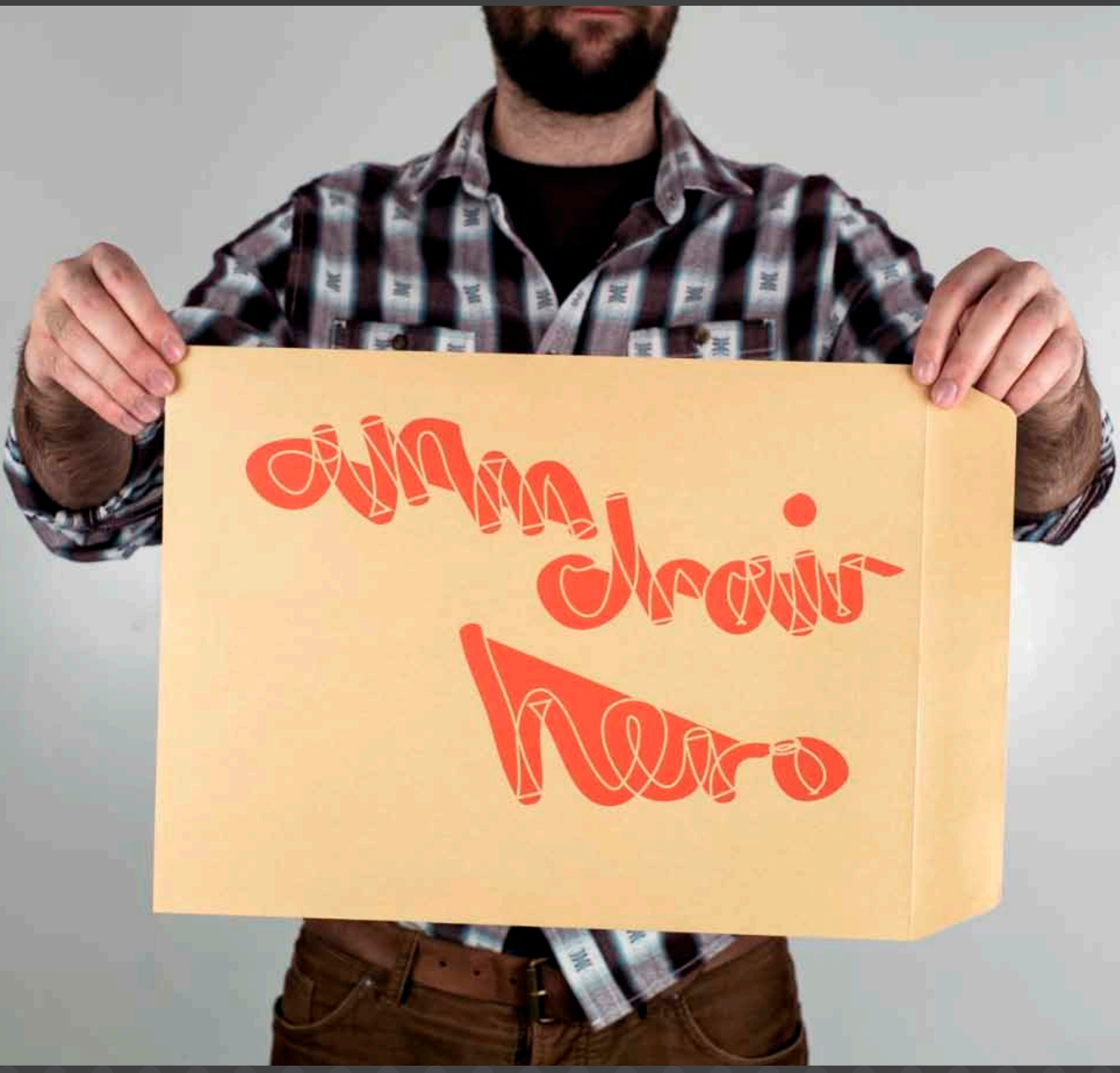


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Doing Stuff: Jeremy



8 TRACK GALLERY

Presented by



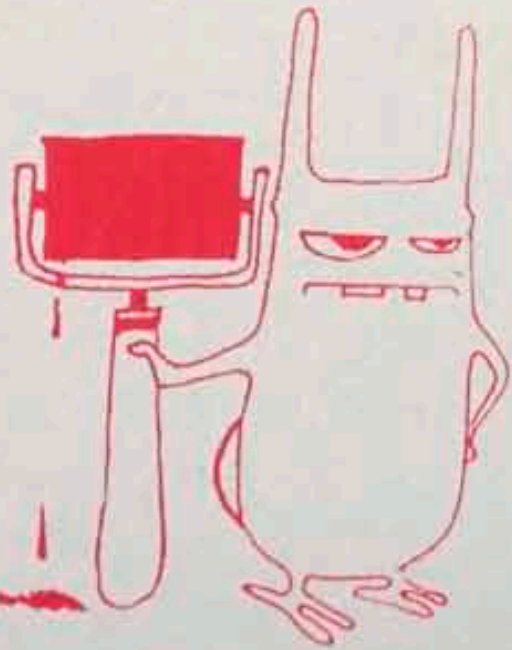
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Doing Stuff: Jeremy

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print exchange 2015



Jeze Gokofu
The Art House

 Hot Bed Press
PRINTMAKERS' STUDIO

Doing Stuff: Jeremy



Doing Stuff: Jeremy



Doing
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Sinclair
Ashman

Doing Stuff: Sinclair



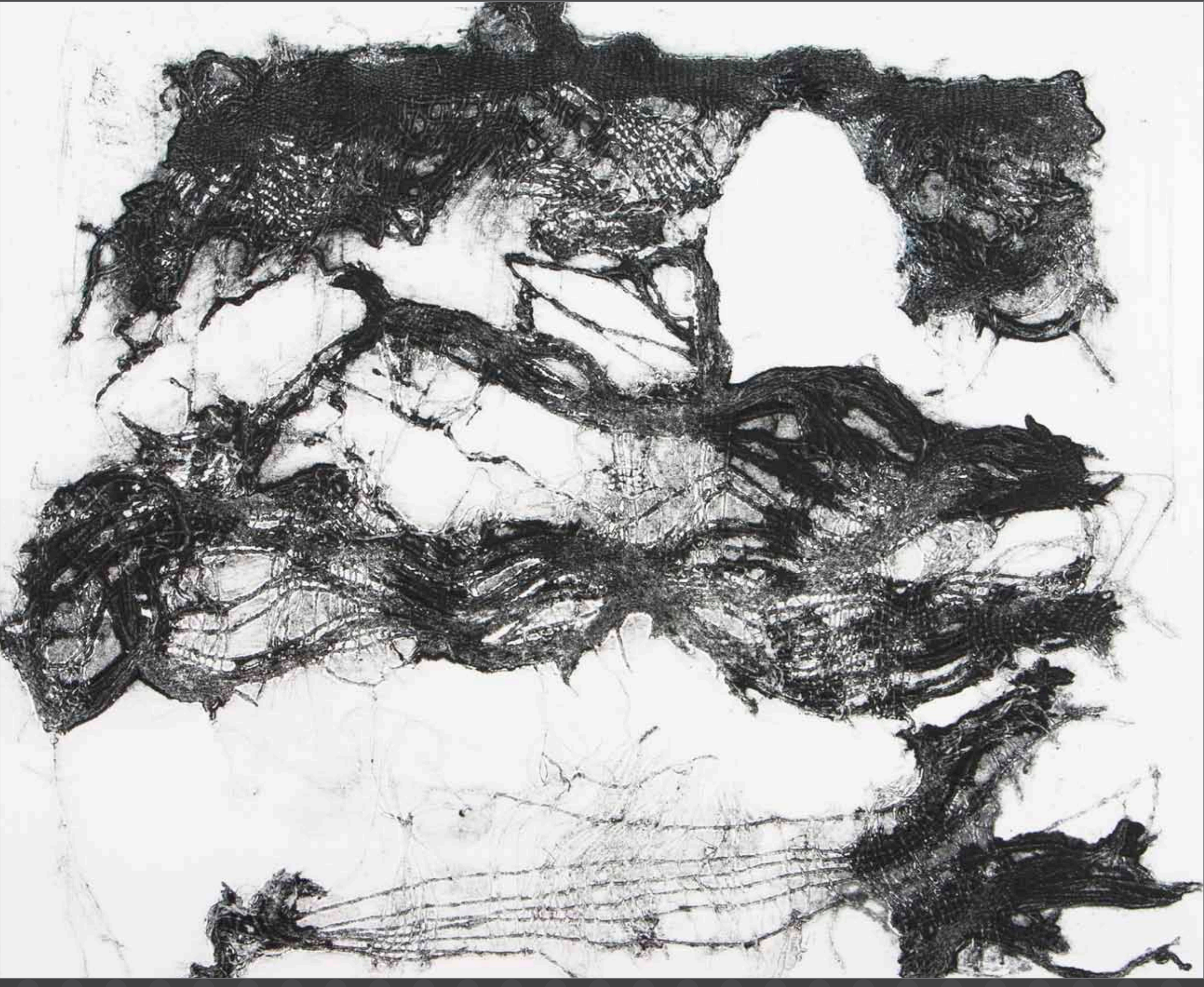
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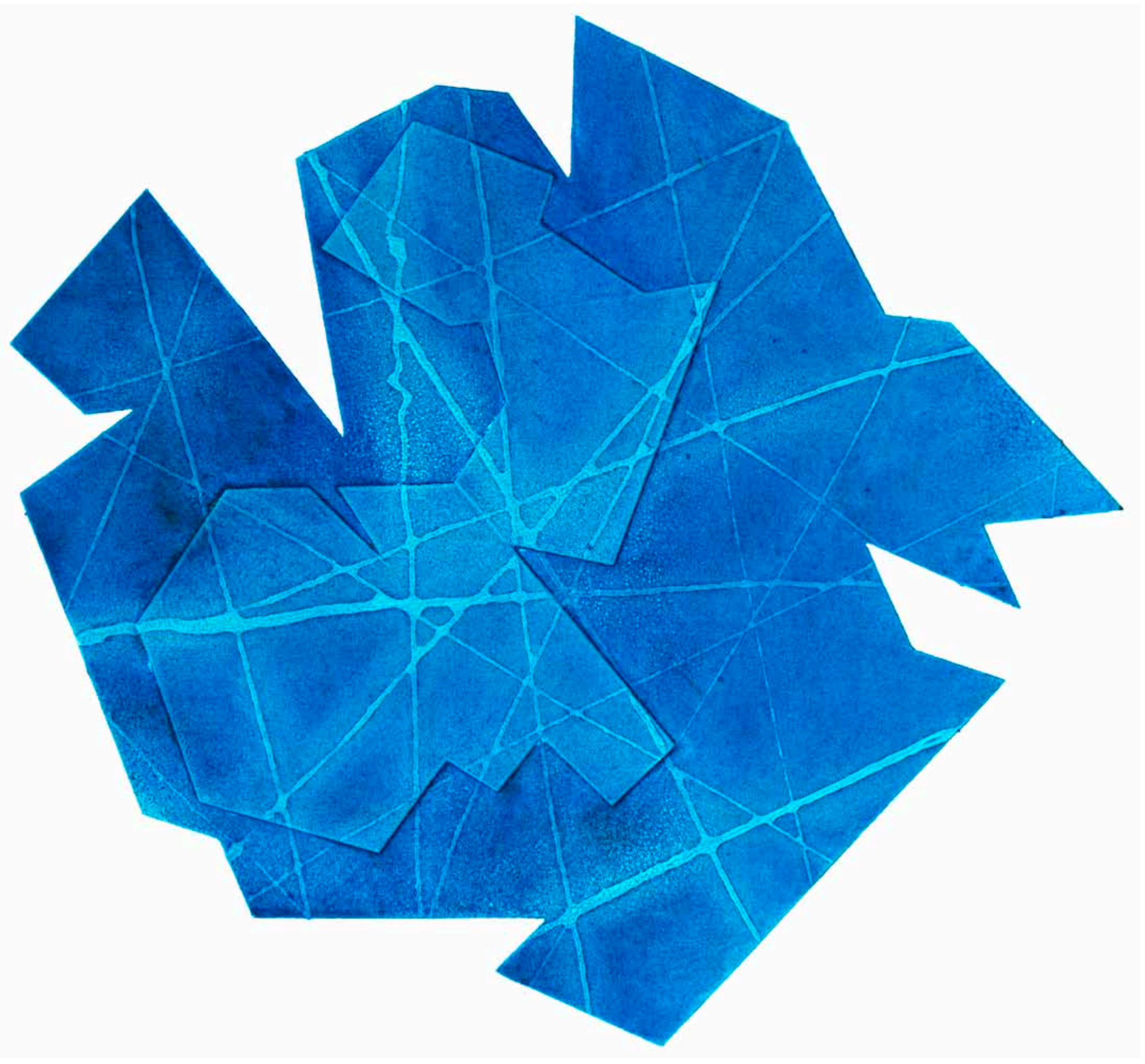
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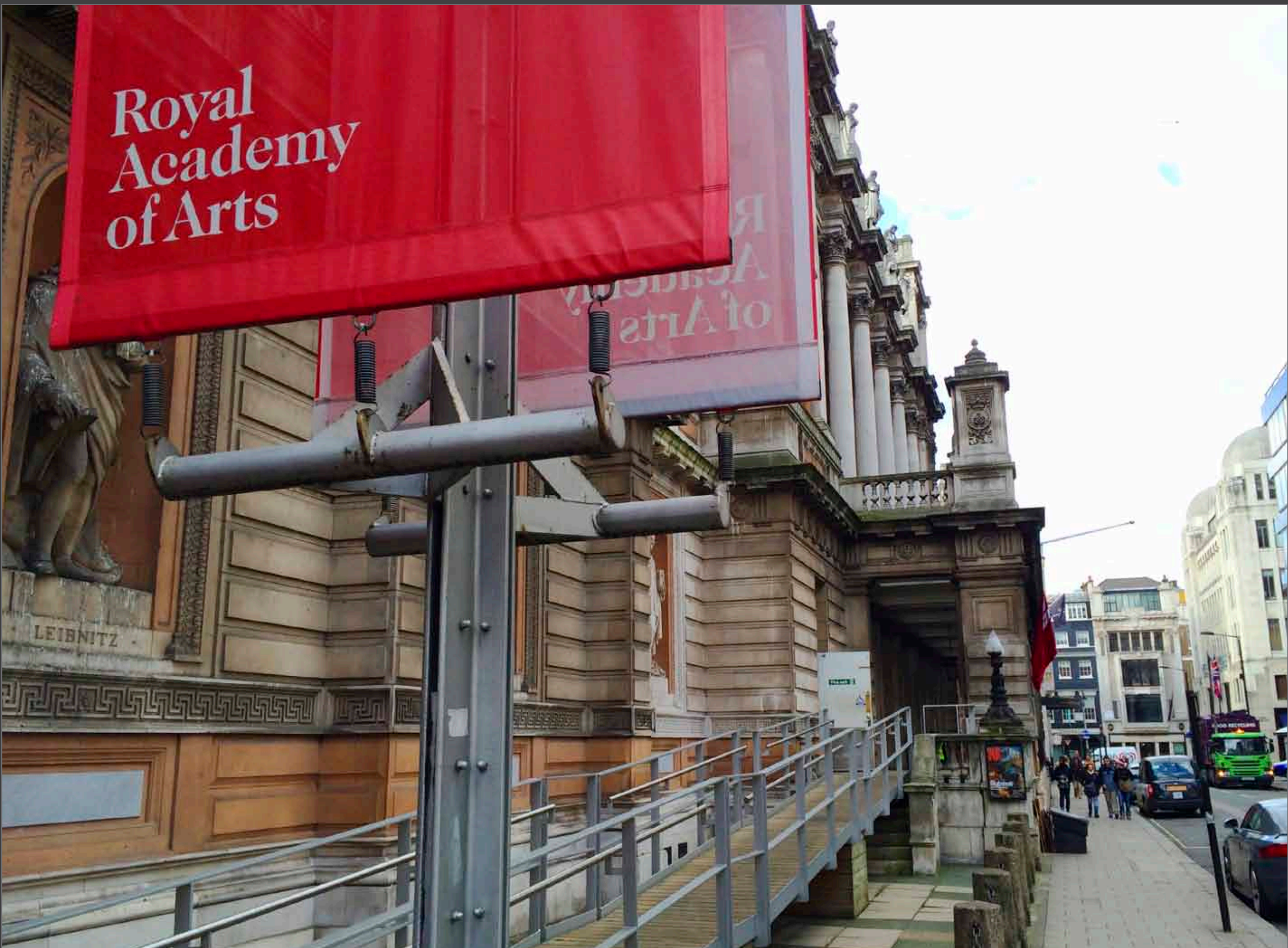


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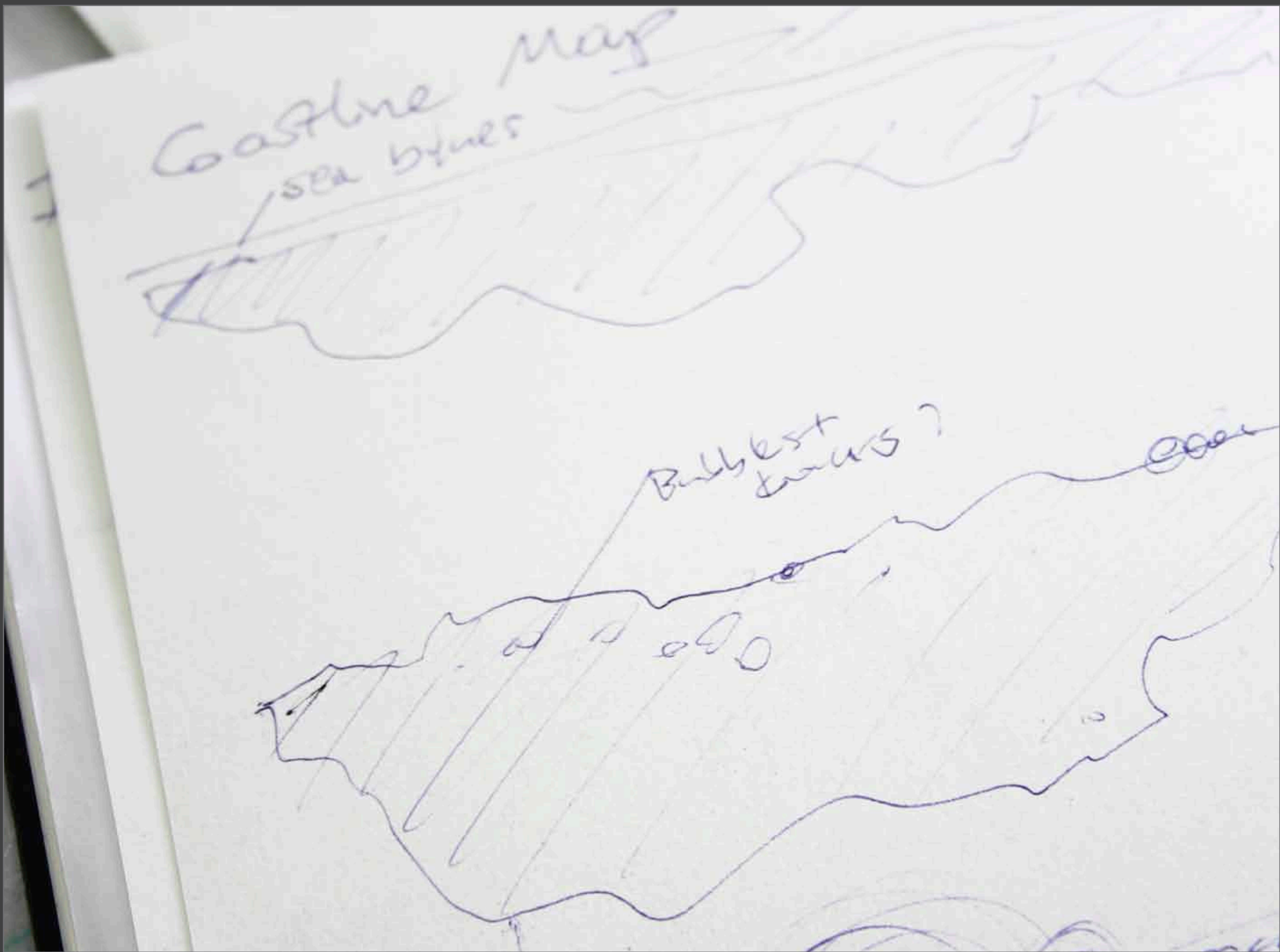


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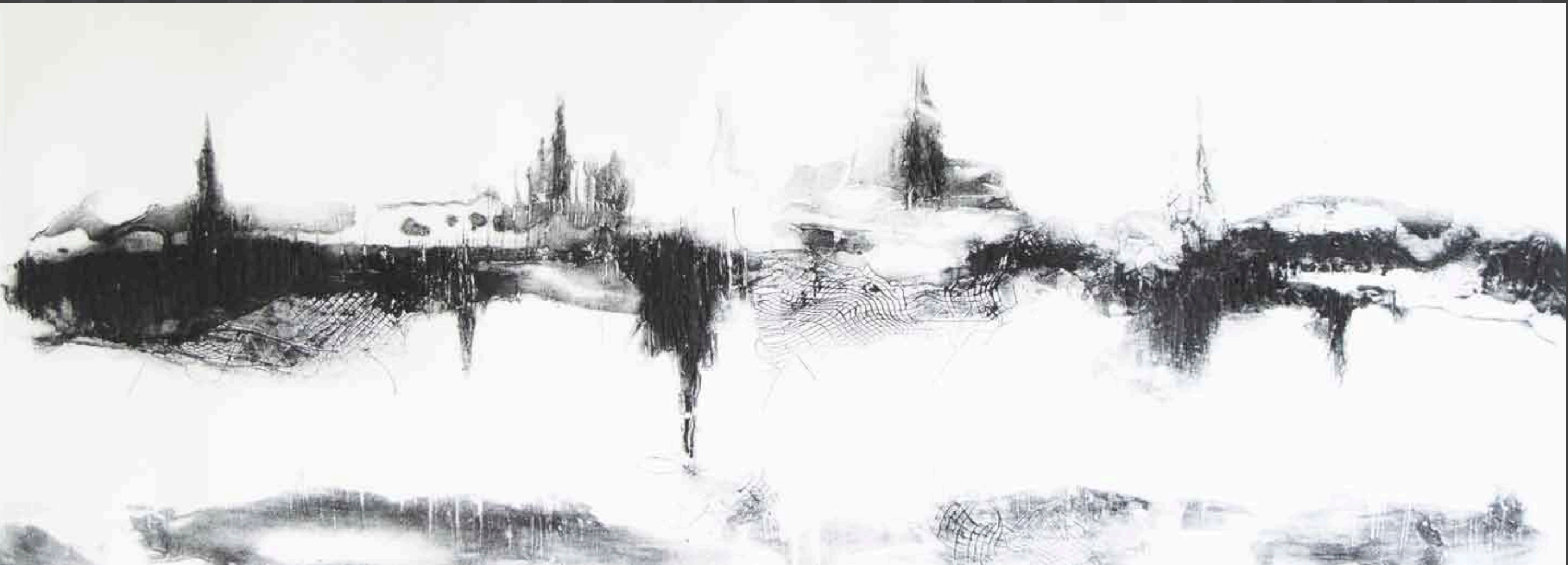
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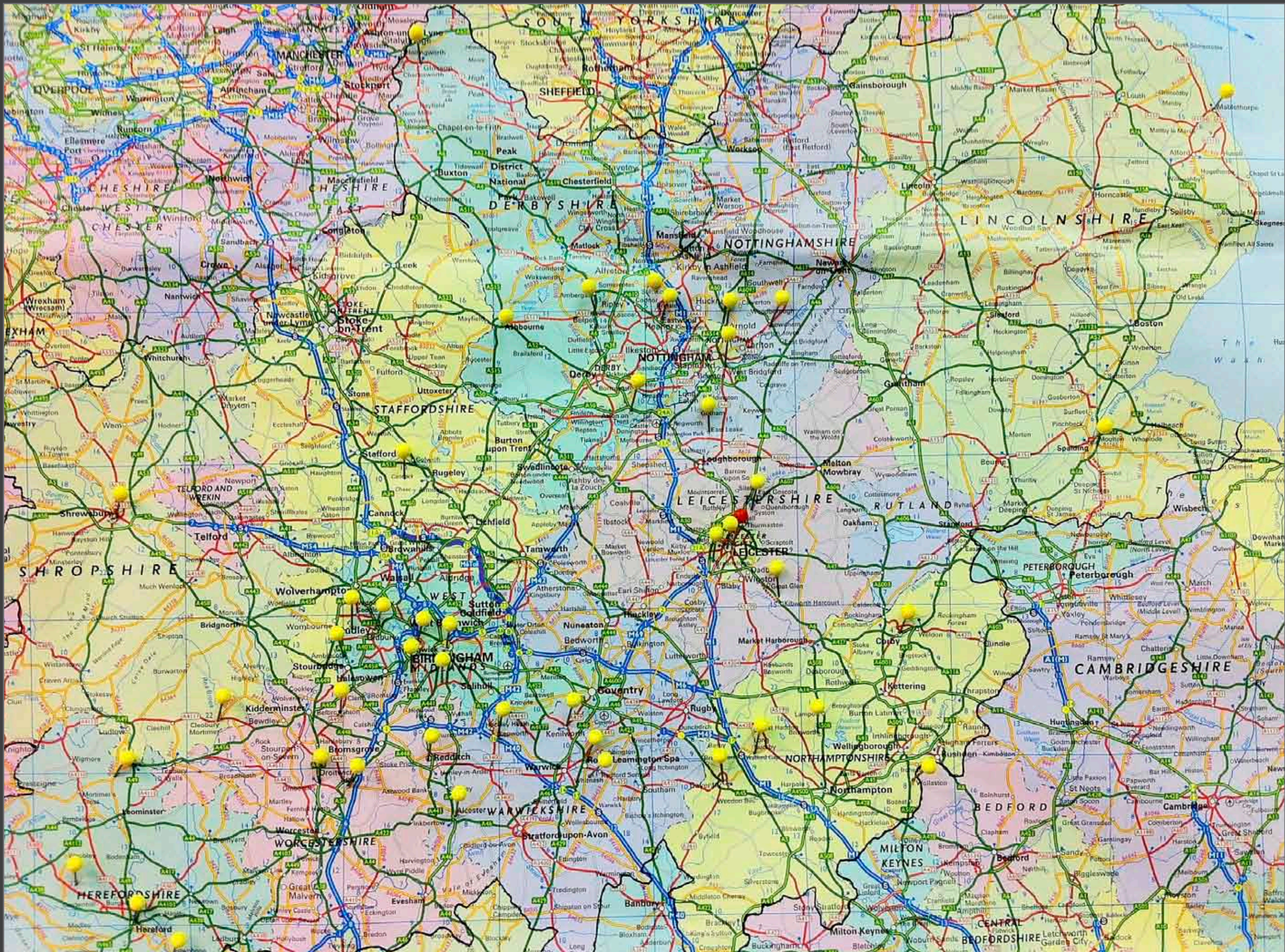


Doing Stuff: Sinclair



Doing Stuff: Sinclair





Doing Stuff: Sinclair

Doing
Stuff:
Research

Jeremy Goffin: Early Career Researcher

The deconstruction of the surfing and dissemination of stoke.

Working on a series of experimental concepts I explore the signification, perception, communication-in-context and aesthetic interpretations of this human (and sometimes nonhuman) behaviour.

The balletic inhabitation of the watery landscape fascinates and stokes the creative fire, my work encompasses and manifests within print and screen, static and film based projects.

Doing Stuff: Research

Focusing on the anthropology of topics: surf culture and the idea of lifestyle, the production of recreational spaces, branding and the commodification of surfing, surf tourism, surfing and gender, localism and travel, surf knowledge, contest culture, and the soul surfer.

My areas of investigation and research activity will highlight issues and possible avenues to explore whilst showcasing creative expression (outlets) from the secret spot 'tribes' dotted along our coastline.

Sinclair Ashman: Early Career Researcher

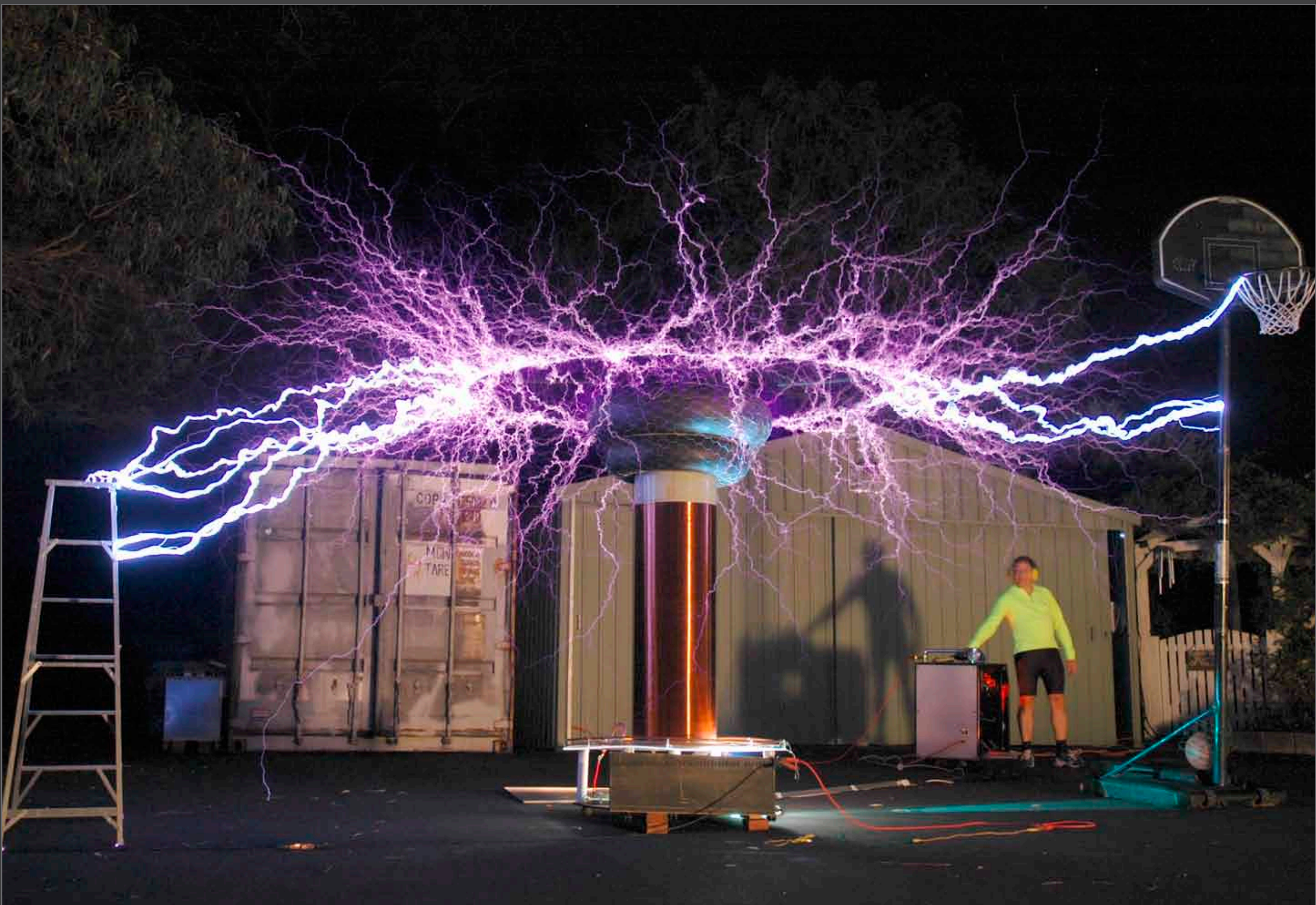
Sinclair Ashman
What is Print?

Chris Twigg & Sinclair Ashman
What can a material do?
Crafts are dying!
When/how does craft become art?
'Unformed' to 'formed'
Ambiguity and abstract art

Doing Stuff: Research



Doing Stuff: Research



Doing Stuff: Research



Doing Stuff: Research



Q&A

Thank you and goodbye.

Jeremy Goffin
www.armchairhero.com

Sinclair Ashman
www.artprintworks.com